

# THE RCM MAGAZINE



Volume  
XL

1944

Number  
2

# PROVISIONAL CONCERT FIXTURES

MIDSUMMER TERM, 1944

It is hoped to keep to the following scheme, although it must be understood that under present conditions it may be necessary to alter or cancel any Concert *even without notice*.

## First Week

## Second Week

WEDNESDAY, MAY 10 AT 5 P.M.  
Recital

## Third Week

WEDNESDAY, MAY 17, AT 5 P.M.  
Chamber Concert

## Fourth Week

WEDNESDAY, MAY 24, AT 5 P.M.  
Chamber Concert

## Fifth Week

TUESDAY, MAY 30, AT 5 P.M.  
Second Orchestra

WEDNESDAY, MAY 31, AT 5 P.M.  
Chamber Concert

## Sixth Week

WEDNESDAY, JUNE 7, AT 5 P.M.  
Chamber Concert

\* THURSDAY, JUNE 8, AT 5 P.M.  
First Orchestra

## Seventh Week

WEDNESDAY, JUNE 14, AT 5 P.M.  
Chamber Concert

## Eighth Week

WEDNESDAY, JUNE 21, AT 5 P.M.  
Chamber Concert

## Ninth Week

MONDAY, JUNE 26, AT 5 P.M.  
Dramatic

## Tenth Week

WEDNESDAY, JULY 5, AT 5 P.M.  
Chamber Concert

## Eleventh Week

TUESDAY, JULY 11, AT 5 P.M.  
Second Orchestra

WEDNESDAY, JULY 12, AT 5 P.M.  
Opera Repertory

## Twelfth Week

\* THURSDAY, JULY 20, AT 5 P.M.  
First Orchestra

\* Tickets are required for these concerts.

H. V. ANSON, Registrar.



# THE R·C·M MAGAZINE

VOLUME XL

No. 2

## EDITORIAL

Last term the R.C.M. Magazine began its fortieth year of publication, and, in celebration, begged an account of its foundation from the Founder and First Editor, Mr. Aitken Crawshaw. His response was a racy history of those early days, to which he added many charming sayings about his collaborators and successors. This time it is the turn of the present Editor to tell Mr. Crawshaw what Collegians feel towards him in appreciation, admiration, and gratitude for his brilliant idea and for the energetic resource with which he developed it. It was no small feat to have foreseen what part such a Magazine ought to play in the life of the College, and to have established it on such a right foundation that, though subsequent editors have enriched and enlarged it, they have not altered its essential character. Looking through the old files—close on one hundred and twenty issues—one finds how little there is of the "back number" element about them. From the outset the Editor had a remarkable circle of contributors to draw on, and, soon after the start, began that series of Directors' Addresses which is one of our special glories—Parry, Allen, Dyson, their words forming a triad of fine thoughts and wise counsels on music and life. College history was provided for by a record of the concerts and operas—a feature that has now been enlarged (thanks to a special grant from the present Director) into a complete record of the College doings each term. The Magazine also chronicles the history of the Union, term by term, and has done so from the Society's inception. Nor was outside news forgotten. "The Royal Collegian Abroad" made its bow in the first number. It has grown in the course of years, as is natural, there being many more Collegians now than in 1904; it has absorbed the smaller companion column called "Odds and Ends" which had started alongside it; and it still flourishes as one of the most popular features in the Magazine. In those early years of the Magazine a fairly even balance was kept between prose and poetry. The poems have since shrunk in number (a curious sign of the times), but at least the Magazine can take pleasure in feeling that during the course of the last war it launched one poet, Ivor Gurney, whose work has become part of the English heritage.

As to special articles and reviews, they and their writers form a galaxy so dazzling that nothing less than a whole article can do justice to it. Perhaps that may appear in the next number of the Magazine. What a wonderful anthology those articles would make if collected in book form.

Meanwhile, once more we thank Mr. Crawshaw for having given us the R.C.M. Magazine, and hope that when the Magazine reaches its Jubilee ten years hence, Mr. Crawshaw and all Collegians may be able to enjoy the occasion in an England no longer at War, and more attuned to celebrations than at present.

## DIRECTOR'S ADDRESS

SUMMER TERM, 1944

At the end of this term many of our students will go out into the world. Those who have not been able to complete their intended course will, we hope, be able to return to us later. Of those whose student days are ended, many will find musical teaching posts in schools, which badly need them. A few may be able to continue as executants, working for various war-time organisations. Others, both of those who have finished their course and of those who have not, will go into the non-musical National Services.

For these latter I want to repeat what I have said many times before, and what I believe to be profoundly true, namely, that provided they come to no physical ill, the experience of service in some capacity far removed from music will do them no harm and may do them great good. One is a good musician by virtue of many qualities, of which talent and education are only two. Quite as important is a character that can surmount any kind of delay or disappointment, that can make the best of any environment, that can work hard and well at any task, musical or otherwise. And it has been the experience of many of us older people that the enforced interruption of war service has made us only the more ready and resilient, when we at last come back to our chosen profession.

If you have once learnt to swim you will never forget it. You may not be in deep water again for many years, but the moment you are, you will find the old strokes and the old buoyancy at once. You may be stiff next day, but you will not forget the trick of swimming. Something like this, but on a far more remarkable scale, happens after a non-musical period. You may need practice, but you will not have forgotten how to practice, and indeed most of the technical things you want to do will run off your fingers again as if they had never been interrupted.

Meanwhile, your character, knowledge, and experience of life will have been immensely enriched by meeting all kinds of fellow workers in all kinds of unfamiliar circumstances. And it is this capacity for broad human sympathies which is one of the chief ingredients of genuine artistic expression. There is no such thing as a merely personal art. All art is a give-and-take between those who have a special gift for expression and those who are ready to feel and understand that expression. No artist can really transcend his public. If he does not evoke in them some measure of sympathetic response he is a failure. And the range and depth of this response will depend on the range and depth of the artist's own sensitiveness. The miracle of Shakespeare is not only Shakespeare's personal genius, but the unique breadth and intensity of the human panorama which he could encompass, and which could in turn find its expression in his work.

Another lesson the war has taught us is that there can be a positive tonic in stress and danger. In 1939 everyone thought that if we were seriously bombed we should at once have thousands of people mentally and nervously wrecked. In fact the opposite happened. There has been less mental and nervous disease since the war than there was in peacetime. Danger and uncertainty drive one to the more basic things in life, not to one's own little complaints. There has been more heroism, more sympathy, more good-tempered fortitude in our most sorely tried people than anyone would have believed possible.

I was particularly conscious of all this on that night last term when we lost about 250 windows. It is true none of us was hurt, but it seemed absolutely impossible that we could open the building for the



Monday's work two days later. Yet no sooner could the damage be seen in daylight than the staff and firewatchers in the building set to work to clear it up. In two days our own men had patched up 20 to 30 rooms, working all Saturday and Sunday. On the Monday itself no lesson had to be cancelled and two or three days later the whole building was habitable. I shall never forget that work or the men who did it. They provided one more proof that material hazards so often seem to call out all that is best in us. We forget our own personal concerns in the spontaneous determination not to be thwarted by circumstances, if it is humanly possible to overcome them.

You, when you go out into the world, will meet difficulties and hazards, not only those arising from the war, but all the disappointments and mishaps of a normal career. I hope you will face them, whatever they are, with the cool courage which men and women have shown toward the material losses and dangers of these present days. It will be by that test that your rank as artists and citizens will be tried. It will be by those values that the quality of your work and character will be judged. This is emphatically not a world for the fine-weather sailor. And whatever kind of peace the war may eventually bring to us, it will need all the energy, all the talent, and all the character we can devote to it.

One last word on this subject. There is no doubt that some of us older people sometimes feel tired, bothered, and occasionally fretful, under the responsibility of trying to carry on our normal activities under quite abnormal circumstances. These things worry you less than they worry us, because you have not yet had to shoulder the tasks of maintenance and administration. But when help is scarce or unprocurable, and when things wear out and cannot be mended, it is a great and daily burden on our staff to keep things going smoothly. I ask you therefore to make your own contribution to our corporate life, each one of you, by doing everything for yourselves that you possibly can.

I once heard a great Governor-General say: "If everybody would work considerably and well *without supervision*, there would be very few problems of government." And the same thought is enshrined in that old princely motto: "Ich dien": "I serve."

## SIR GEORGE THE FIRST

("G.")

By EMILY DAYMOND

Sir George the First.—By profession he was an engineer, a graduate of the Institution of Civil Engineers, and it was at constructive engineering that he worked in his young days, going through the whole process of learning his profession. He superintended the erection of a lighthouse in Jamaica, being resident engineer there for some time and doing a good deal of the actual work of construction himself, owing to "the natural slowness of the island." Later, he carried out similar work in Bermuda. About the Jamaica light he has a characteristic note in his diary: "I was very anxious to show the light on my birthday, which *I did*." (It is pretty certain that if he wished to do it, he *would*!) He came in close contact with Robert Stephenson and Brunel, and with them he was present at the first floating of the tube of the Britannia Bridge over the Menai Straits. In 1850 he was made Secretary of the Society of Arts in London. That body had a good deal to do with organising the Great Exhibition of 1851, held in Hyde Park, and as its Secretary he had a practical connection with the matter. In 1852 the Exhibition buildings were removed from Hyde



Park to Sydenham, and during the transition, while the re-erection was being carried out, he was largely connected with it. In 1854, when the completed building was opened by Queen Victoria as the Crystal Palace, he was made Secretary of the Crystal Palace Company.

In literature, he worked with Dean Stanley on his book "Sinai and Palestine" (having started the "Palestine Exploration Fund"), and collaborated with Dr. Smith in his "Dictionary of the Bible." These works, which he found of absorbing interest, necessitated frequent journeys abroad, to Palestine and other distant places; he was a keen and observant traveller and kept an interesting diary of his experiences. He was editor of Macmillan's Magazine from 1868 to 1883, translated Guizot's "Etudes sur les beaux Arts," published a classical atlas and a primer on geography, and wrote innumerable articles on innumerable subjects.

All this makes no mention of the literary work by which he is more generally known, namely, the "Dictionary of Music and Musicians," which he edited and for which he wrote many of the important articles, and his own book, "Beethoven and his Nine Symphonies," of which more will be said later. He was a D.C.L. of Durham University, a member of the Athenæum, and a C.B.

Anyone who reads as far as this may well say, "But you are supposed to be writing about a musician, the author and editor of important works on music and the Director of a Music School." And so I am; for this person of wide culture and attainments, who had seen so much and done so much, had always, even in his early days, had a great love of music, a keen critical faculty and a great capacity for reverence in respect of great musicians which was one of his most attractive qualities.

To those of us who were his students from the beginning of the College life, who knew, most of us, but little of his other gifts, he was just our Director, the genial, humorous, kindly friend, known to hosts of people outside as well as inside the College as "G.," who still holds an abiding place in the affection of those who knew him well, and who started the College in that small four-square building now known as the Royal College of Organists.

In what follows I intend to speak only of that side of him which was such a vital force in my own College days. What really abides in the minds of his students, perhaps especially his earliest students, as they look back, is his wide sympathy with their lives and all their doings, and his intense love of music which had its roots so deeply in his being and communicated itself to them; he was an amateur in the true sense of that often misapplied word.

The Council made a wise choice when they appointed as their first Director a man who belonged to no school or set in music, and who, besides music, impressed on his students the paramount importance of widening their minds by reading and learning fine literature; it is good to know that this has been a part of the College tradition ever since. It is interesting, also, that in quite early days he saw the importance of a body which should take the place in the College life which the Union now fills. In a letter to me as long ago as 1887 he says: "I want to discuss some plan for enabling you to 'keep your names on the boards' of the College, and maintain the old ties not only in force and mind but in a more visible connection," and this is the fundamental idea of the Union.

The College opened in 1883 in the building that had been used by the National Training School for Music: this body ceased to exist in 1882 and after a year the College took on the building. How strange were its surroundings! almost impossible to realise them now. Coming out of the building the Albert Hall faced us, as now, with its hospitable West Theatre where we had our concerts, examinations and choral class; but there was no Alexandra House to surround the rather gaunt College building—it



stood alone. On the right was a high hoarding, and behind the hoarding—well, none of us knew and I don't think any of us cared, our horizon of interest being bounded by the College. I have heard since that part of the old Exhibition buildings stood there. In time, of course, appeared such details as steps, a statue, a road, a church, some flats and various Colleges, our own "new" building amongst them in 1893.

Inside the old building, 50 scholars and 42 students boldly took upon themselves to begin making history. The 50 scholars were sifted from 1,588 candidates in the United Kingdom and Ireland reduced by provincial examinations to 480, and these were sent up to London. I shall not forget the rather amusing circumstances of our final examination day. In the rooms and corridor of the Albert Hall we and our anxious relatives were gathered thinking (for we had nothing to go by) that we who were up on the last day were being given our last chance, and that those who would be "communicated with" were the few, the happy few. But as the morning wore on we counted ourselves, and finding we were 49 concluded that it must be the other way round and that the incredible must be true. Madame Jenny Lind, who was a member of the examining body (and also of the first teaching staff), said she should never forget the sigh of relief that went up from the 49 when we were told it really was so. How different from present-day conditions! But the real thrill was ours.

Early College days have already been dealt with in previous numbers of the Magazine, so I will not dwell on them in detail (though they had many diverting movements); but the "family party" feeling of those days is emphasised by the fact that all who happened to be either giving or taking lessons on any one day had lunch together in the two rather gloomy rooms (sometimes called "the tomb") in the College basement; the first Registrar, Mr. Watson, carving for us, and the Director, I think, also being at lunch, but I am not quite sure of this. At any rate, I well remember his coming in excitedly one day and saying: "Don't hurry, my dears, I've got strawberries for you *all*." Ah! those were days! All the same, good friend though he was, he used to let us know plainly when, as a body, we had fallen short of his standard in any College matter and he had us all in and talked severely to us. But as soon as the lecture was over, so, also, was the severity.

In spite of difficulties incidental to early days, "G." immensely enjoyed his life at the College and says so often in his letters. He was a person who could not bear not being on friendly terms with the people, especially the young people, whom he came across; he had a genius for friendship and numbered among his older friends many people exceedingly worth while and well known in their different branches. And what a good friend he was! I knew him for 17 years, and his interest was always just as great and his readiness to help just as much at one's service as long as he was able to be of use. "Remember, there are plenty of people at Kensington Gore to advise you," when I was going, scared and quite ignorant of what I was undertaking, to my first post. A good many of us remembered his birthday and wrote to him every year for as long as he continued to enjoy our letters; but his unceasing overwork and the toll that he took of his energy had their inevitable result, and his powers began to fail even before he was really an old man, and in 1894 he resigned his post, to his great grief, though he still had a seat on the Council.

In a letter to me, soon after he resigned, he says: ". . . you ask me if I am happy, no certainly not. My happiness came from incessant hard work for others and leaving College put an end to that. . . . You will imagine how I hate having left, but there was no alternative." I remember about a year before his death Lady Grove wrote and said it was no use our writing to him any more for he could not take in our letters. It felt like a door being shut.



It was to the Crystal Palace Concert programmes, always signed G, that he owed his handy soubriquet. To those Saturday concerts while Manns was conductor he went regularly, taking some of us each week. He was not the first, but almost the first, to write this kind of analytical programme which later became a feature of most orchestral concerts.

He was not a practical musician, not an executant of any great ability, and he once told me that he would give anything to be able to play some instrument *well*. But I think that that would have rather spoiled his special place among musicians and perhaps have changed the particular channel in which his devotion to music flowed, an inward devotion fostered by much thinking, much listening and much reading about music and about the great men belonging to it, Schubert and Beethoven in particular. I expect everyone knows that he and Arthur Sullivan made journeys to Vienna and interviewed musicians there and elsewhere searching for missing compositions of Schubert's, and ultimately fulfilling their great desire, the finding of the missing parts of "Rosamunde." And his devotion to Beethoven finds expression in his book "Beethoven and his Nine Symphonies," an expansion of his programme articles published almost at the end of his life. About this he writes to me: "It won't be a strong book, but I think it will be interesting and readable to amateurs of the good sort." In a very touching way he once said, "I shall never cease to regret that my father didn't take me to Vienna when I was a child for Beethoven to put his hand on my head; he could, you know" ("G." was born in 1820).

I did a good deal of work for him in his study, making lists, copying programmes ("as to the ensemble programmes, catch me trusting them to anyone else!") and other small but useful jobs. His study was the room on the right of the entrance as you face the building, and he generally worked standing up at a high desk just inside the window. How often on leaving College we have looked up and waved to him standing there, and had a friendly smile and wave in return!

I should like to quote from a few of his characteristic letters (he wrote exactly as he spoke). This is from one commenting on a letter I had had from Sir Hubert Parry from the Straits of Magellan which I sent to "G." to read: "I hope he will have met with some of the people of whom Magellan (Magalhaen is his name) tells in his journal (fact) that their ears were so large that they lay on one like a mattress and covered themselves with the other (I hope there was enough to *tuck in*). He goes on to tell of a holiday at Interlaken: "I did all I could to make the Alp horn blowers (a horn 7 ft. long) blow the subject of the Eroica. They could do all the notes but were too stupid to understand the order or time. It would have been such a joke." He then writes down the notes as they played them, all the notes but in wrong order and rhythm, and explains: "with pauses between the groups, and the chord formed by the soft echo is the loveliest thing you can conceive."

The next quotation I give because the "special old friend" referred to is also a special old friend of mine, and is not always mentioned with such appreciation. He says: "So you have been to Ely and Lincoln—greater contrasts can hardly be imagined, and how good both! . . . I hope you saw Parry's father's prophets on the roof at Ely. It was one of the first things he was heard of for in England" (Sir Hubert's father was Thomas Gambier Parry, the artist). "There are all the prophets who prophesied of Christ and of course Balaam among them. B. being an outsider and a special old friend of mine, I have never forgotten seeing him up there in his proper place. He also sits on the roof of the Holy House at Loreto." He then speaks of the Chesil Beach which I had just seen: "I remember walking along a road to the east" (of the Beach) "and finding a very curious primeval well which had been drunk from and worshipped by old



British idolaters thousands of years ago. I thought of, and felt, the same kind of feeling that Augustine says he once felt on seeing as a boy one of the sacrificial stones in North Africa shining with the oil which had been poured upon it. Ask your father, he will show you the passage." (My father and "G." were very good friends).

I quote these to show the variety of his interests and knowledge and the way in which his mind made everything live. My last quotation is not from a letter but is a recollection of something "G." said to me which I have remembered and tried to act upon many times in my long teaching life. I had been having a very uncomfortable second study lesson (I regret to say this did sometimes happen), and "G." asked me what kind of lesson I had had. When I told him he said: "Never mind, my dear, I don't suppose he was really vexed with you, he'd probably had a row with his *laundress*." Most unlikely! but hadn't "G." hit on the way in which annoyance with a hypothetical *laundress* gets into the voice when teaching a perfectly innocent pupil who had nothing to do with the cause? I have often thought of that *laundress*.

Well, I have, I fear, been over long and yet I have only been able to touch most inadequately on a few points of "G.'s" outstanding personality; but I have had it with me so vividly while I have been writing that I hope I may to some extent have brought him before the minds of any who may read this account. At any rate, I fervently bless the good fortune that in 1883 turned my steps College-wards and gave me such a friend, with such an inspiring outlook as Sir George the First.

## PHOTOGRAPHIC SYMPHONY FROM THE EASTERN MEDITERRANEAN (IN ONE MOVEMENT)

By :.NOSNA OGUH (they often write this way round in the East)

*Note from the Editor:—The following has been received from the Registrar who thinks it may interest our readers. He alleges he knows the composer quite well. We have been unable to verify this. In any case it doesn't matter, as the work is not likely to be performed again.*

### PROGRAMME NOTE

(a) "Photographic."—A photograph, from which curiously enough this word comes, has been defined as either a pleasing, amorphous, anaemic or revolting static registration of a passing phase. One disadvantage about photographs is that they generally make us dissatisfied with our otherwise reliable senses. In short, we just don't believe them, for we seem to know instinctively that any other phase (or face) of the subject is preferable to the one which has been statically registered and dietatorially thrust before us.

(b) "Symphony."—Symphonies are sometimes "musical" and, although (when un-greeked) the word means "sounding together," it is curious that most symphonies have so many sounds in them which not only don't seem to want to sound together, but which, after much brazen pretence at seeming accord, even actively fall out and end in chaos and unatonement.

(c) "Eastern Mediterranean."—This explains itself, at any rate to all who are adequately orientated and who can de-latin the word "Mediterranean." Even the others may at some time have found themselves in

these parts of the world and may like either to refresh their memories or to argue that the photograph [see (a) above] is wrongly exposed or developed.

(d) "In one movement."—This limitation is surely a lie, or at least a deviation from the truth (sometimes called "Artistic licence"). We all know that the unwillingness of ships and aeroplanes to conform to our conventional notions of seemly progress should really require this symphony to be in many movements and not just in one.

I now intend to leave the work in your confident hands, hoping you will be like those concert audiences who will tolerate any dissonance, chaotic cacophony and mockery, and in the end be sorry for that under-dog, the composer, who has here, after all, only done his best to make you feel that in attending so attentively to his vapourings he has at any rate given you one chance of doing your good deed for the day.—[NONA]

### SYMPHONY

#### Exposure—Transitions and Episodes [otserp erpines]

Exposed as I might have been to the savage elements, but in this case luxuriously confined in an Orient liner, I set out in 1937 to probe the music-making of Egypt and Palestine. Time was very limited, and that is why this part of the work is marked "otserp" I don't normally move quite so fast, unless frightened. The passengers ranged, as usual, from high to low, with and without brows, and included the new Governor of Ceylon and also a breezy commercial traveller in soft goods who was quite surprised and unbelieving when told that my goods were softer than his. The journey was restful, refreshing and over-nourishing. In fact, every time I passed the weighing machine I could distinctly see it wink. Each day became hotter than the last as we tossed and rolled past Gibraltar and the Riviera and then pitched and tossed our way towards Port Said. Ship conversation is always prolific and unstaunchable, and generally it seems to have no recognisable means of support. One soon learns to talk about one thing while thinking about another. Some can even talk and eat at the same time. Only the really clever ones can talk, eat and think at the same time—these, of course, are only clever and not sensible. I have even seen people look at one person and talk to another. This, they tell me, is far harder than talking to one person while looking at another. Of course, it is comparatively easy to look at and talk to one person and yet be attending at the same time to another. How very like any London cocktail party—if you can now remember what they were like! It is, I am sure, true to say that those who are skilled in these acrobatic and versatile uses of their faculties are the least likely to become victims of mal de mer and accordingly, selfishly and dangerously indifferent to the fate of the ship. For this reason, and for the continuance of our glorious mercantile marine, they must be tolerated, I suppose. I myself am not seasick, but I am very concerned about the fate of the ship, and I do not feel safe in the company of seasick passengers who do not mind whether they reach land normally and horizontally or vertically but downwards, so long as they reach land—either dry or wet land.

Port Said—which is really a pleasant place—usually strikes the mere traveller as a sordid muddle. On this occasion the ship's baggage was apparently extra-disarranged on the wharf so that the porters could also become sorters and thus extract a double pourboire. . . . the battle is over and my purse shows its lining and the train goes on to Cairo. I can't bear to tell you more about this train than to say that it was not like other trains!

Cairo.—At the — Hotel there are two Dragomans one on each side of the gate. They both look villains, but I was told that they merely assess



each visitor to see if he or she is for the good or the bad parts of the city. As a matter of fact, I made friends with them both, which only goes to prove that they were both good Dragomans and that there can't be any bad parts of the city, and that my informant was a scandal-monger. (*Valde dubito!* [in Latin]: *Oh yeah!* [in American]). Beggars abound in Cairo and most of them seem to suffer from cataract or glaucoma or whatever it is which only allows part of them to look at you when they are speaking. I noticed that they seemed quite able to hold out their hands in the right direction. A Colonial Governor, whom I had met in Port Said, had told me to send them away by saying "——" (an Arabic word meaning "Go away, we are not soft"). If this did not work, I was also to add the Arabic word "——," which means much the same, but also apparently casts canine doubts about their parentage. This was most effective advice, for the first word would make them wilt and look even more sideways than usual while they pondered whether or not this was the only Arabic word I knew (I was too wise at that stage to use any others)—whereas, on reaffirming my obvious desires by spitting out the second word (and it must be delivered with a peculiarly percussive and low-wow intonation), they would choke with rage of unrequitement and show their heels intentionally and not just accidentally through holes in their sandals. I am sure they were now convinced that I was a real Arabic scholar and one not to be robbed—at least, not just then!

What it is to have a musical ear!

If anyone has to go to Egypt I will *whisper* these two words to them; for I don't like magic words to be given their true intensity or intonation until they have to be used in actual practice. Spontaneity in delivery and equality of surprise, both in the swearer and the sworn-at, make all the difference to the effectiveness of such concussive words as these.

Away again! This time to Alexandria, and by air. This was a rush journey and I was soon back in Cairo. There is, all the same, much to be seen and enjoyed in Alexandria. After two or three days I set out for Jerusalem.

The train journey from Cairo to Jerusalem takes a whole night of actual time and of broken sleep, but it is worth quite a week of other misery. However, I did not go that way. Leaving at breakfast time I flew across Port Said and the Nile delta and reached Jerusalem at 11 a.m. on the same morning. I have not flown much, except in flights of fancy, but it was interesting to notice how one's attention kept returning to one part of the plane. This was just outside my window and was, I am sure, just as important as it felt. It seemed to be showing increasing signs of dissatisfaction with the rest of the machine. It was clearly in a tantrum and bent on cutting off its nose to spite its face (and ours), quite regardless of the really friendly feeling of all the passengers towards it. It was also quite clear that we could not get along without it, and luckily we did not have to try to do so, for it eventually calmed down and swallowed its pride with the well-known choking noise of frustrated effort.

The coast of Palestine, seen from the heavens, looks exactly as we used to draw it in our divinity lessons, so I suppose it must be true. I only wish now that I had paid more attention when being taught the geography of what, I was allowed to believe, was an entirely imaginary country, invented chiefly so that all the wonderful Biblical stories could have a really suitable country to happen in.

JERUSALEM IS WONDERFUL!! So *There*——!

*There* one can buy a plot of land and, by digging in it—or getting someone else to—can find enough stone to build the house,

*There* are many tongues spoken. I had to "talk" to people who spoke Hebrew, Arabic and German. I don't know these languages, but we used gesture and telepathy and got on far better than by using words.

*There* is much self-pity. One feels that sometimes it is justified, but surely it lasts too long?

*There* are tombs. I was taken to one, newly discovered, and was invited to enter the inner chamber and told at the same time that we shouldn't be there. It was dark, I know, but I declined really because the small inner door was too small. Please believe me, for after ship feeding it truly was.

*There* is the Mount of Olives. I was rather troubled over this, for I was shown at least two examples and was invited to take home some of the herbage (rather brown) as a souvenir and at a price. I took some, but it re-died on the way home.

*There* is an amazing mixture of races, nationalities and creeds which is bewildering and which seems to baffle any organised sorting. This they do themselves, and when it can't be sorting it becomes, unfortunately, shooting.

*There* is at least one Old Gate beyond which I was warned not to pass at night. I passed it, but not very far inside, and quickly looked the other way and was quite surprised to find myself on the way back to the hotel. It is curious, but understandable, that there are occasions when the mind goes one way and the legs another.

*There* are excursions to be made to such places as Rachel's tomb, which I remember being guarded, incongruously but carefully, by Arabs. Here the faithful were seen reading what I expect were the Scriptures, and at suitable moments they bumped their heads—I'm not sure how hard—against the tomb. The tomb was quite shiny.

*There* was pointed out to me someone described as the Grand Mufti. I think this must have been true, for he was certainly not in uniform.

AND YET——!

*Here* is Jerusalem!—not *there*.

*Here* is a focus for all the loveliness in the world.

*Here* is a force to repel all the ugliness in the world.

*Here* was borne the greatest suffering so that humanity might recover.

*Here* let us hope men will concentrate until they really do recover.

*Here* is to be found the germ which grew into William Blake so that he could not help writing:—

"I give you the end of a golden string.

Only wind it into a ball.

It will lead you in at Heaven's gate

Built in Jerusalem's Wall."

. . . . . bells, porters, packing, hooters, tips, bills, tips, bills—∞

#### APOLOGY

Now I must make my bow—even before the finale—and get back to the aerodrome (30 miles from Jerusalem) and fly to Port Said. My ship is soon sailing for Ceylon. This is why I am cutting short the symphony by leaving out two sections. One section was to be concerned with "Development, Hashish and Re-Hashish." "Development" is, as you know, neces-



sary for photographic works, whereas "Hashish and Re-Hashish" is desirable and even necessary for most Eastern symphonists. Similarly I find that I must default even further by omitting that, sometimes thought, redundant section, "Re-exposure, Capitulation and Re-capitulation." Readers must satisfy themselves, if they are either suffering from an aching void or if they have not yet got indigestion from a surfeit, by re-examining the first parts, which, I am told, is often done in Sonatas. Both of these sections were to have been marked, not "otserp," but "osoires," and in this mood it was hoped that they would have counteracted all the rolling, pitching and tossing and have led to be-calmment, if not to actual woolgathering—in other words, just where we started.

If, as a composer, I had been less conscientious and less concerned with form and structure, I would have cured this unpardonable mis-timing by making use of that device, now so well known to mechanistic manipulators of the composer's intentions, and would have made a little time seem to go a long way by speeding up the finale of the work.

You should at least know, however, that in photographic symphonies, and especially in Eastern ones, a natural sequence of ideas is of first importance. If this natural order cannot be followed it is better to leave things out altogether. Whatever happens, the section "Hashish" would always have to be followed by "Capitulation." The "Coma" can then fall into its proper place and the audience into their beds. [omissisotamoc opac ad aznes enif]

## THE R.C.M. UNION

The Easter Term seemed to pass more quickly than usual this year, but during its swift course the Committee met and drafted plans for the Annual General Meeting, which took place on March 15th with much success and enjoyment.

Between sixty and seventy members attended, gathering first in the Donaldson Room for the formal business, which was followed by a proceeding as amusing as it was unusual. This was the putting up to auction of the last two remaining scarves in Union colours, one of pure silk and the other large and woollen, which are both quite irreplaceable until after the war, and in these days of coupons much prized. This brought in a considerable sum of money which was, by common consent, handed over to the Red Cross Penny-a-Week Fund. Tea was served in Room 46, an innovation to facilitate catering operations, after which we returned to the Donaldson Room to listen to Mr. Tyrone Guthrie speaking on Theatrical Production. He was challenged by the Director to "give it us straight from the shoulder," and as an Irishman he welcomed the opportunity. In a delightfully amusing and instructive talk he gave us many sidelights, not to say some penetrating spotlights, on both the art and the craft of theatre showmanship.

Following Sir George's opening, Mr. Guthrie prefaced his remarks by saying musicians as a whole were more acid towards each other than actors, but that he himself had always had easy and happy relations with musical folk. The ideal producer should be responsible for transmitting ideas from the author's mind to the theatre, and he must have authority, strength of character and tact. Speaking of a child's early instinct to show off, such as when donning a new frock, he maintained it was really on a par with self-conceit, which is fundamentally the desire to offer one's personality to the world and therefore not always a quality to be crushed.

As an interpreter the producer needs an intellectual background, plus intuitive taste, and his relations with his actors gain much from an

evocative sympathy with them. Referring to the audience, he remarked that it may often be held and moulded into one "soft mass" through emotion rather than intellect.

We were sorry when Mr. Guthrie had to stop, but time sped on, and in conclusion he said he felt that the future might see a return of poetry in the theatre, with opera, straight theatre and ballet being drawn more and more together into one grand union.

Correspondence was very considerable throughout the term and business in general seems on the increase, so it has been arranged to open the Office a second day in the week, thereby making the hours 2 to 4 p.m. on Tuesdays and Wednesdays.

PHYLLIS CAREY FOSTER.

## THE ROYAL COLLEGIAN ABROAD

NOTE: *Material for inclusion in this column in the next issue of the Magazine should reach the Editor or Hon. Secretary not later than the end of Term, July, 22nd.*

The Lady Delia Peel and Sir Adrian Boult have been elected members of the Council of the Royal College of Music. Sir Warren Fisher has become Hon. Treasurer in succession to the late Mr. Reginald McKenna.

The Council has elected six Fellows of the Royal College of Music. The new F.R.C.M.s are Mr. Arthur Bliss, Dr. Edgar T. Cook, Dr. Harold Darke, Dr. Thomas Fielden, Dr. Herbert Howells and Dr. Frederick G. Shinn.

Mr. Frank Howes, Chairman of the Musicians' Benevolent Fund, presided at the luncheon given to Sir Henry Wood in honour of his seventy-fifth birthday and the fiftieth year of the Promenade Concerts. The luncheon took place on March 24 at the Savoy Hotel. Sir George Dyson, Sir Adrian Boult and Dame Myra Hess spoke, and other speakers also paid tribute to Sir Henry Wood. A "Fanfare for Heroes," specially composed by Mr. Arthur Bliss, was played by trumpeters from the Royal Military School of Music at the close of the proceedings.

A symphony orchestra "founded on democratic ideals" has been formed in New York in connection with the City Centre of Music and Drama. Dr. Leopold Stokowski has accepted Mayor La Guardia's invitation to become its unsalaried musical director. Concerts of first-rate music are to be given at popular prices.

Another item of news from America, and a very charming one, came not long ago in a letter from Mrs. Kerr (Jessica Gordon), and the Editor cannot resist quoting it: "My smallest child—Jenny, aged 8—went to a birthday party in New York yesterday for Julia Falkner" (daughter of Squadron Leader Keith Falkner and Mrs. Falkner—Christabel Fullard). "Isn't it a strange turn of Fate! The two little Falkner girls are living with some delightful people—Mrs. S . . . is an authority on the 16th century keyboard music—and their home is always full of music and musicians. On Christmas Day, thanks to the united efforts of a great many people, the children were able to hear records of their father's voice—the first time they had ever heard him sing!"

### LONDON

ROYAL PHILHARMONIC SOCIETY. The first concert this year was on January 22, when Albert Sammons was the soloist. Sir Adrian Boult conducted the programme on February 19.



THE LONDON PHILHARMONIC ORCHESTRA has continued its Sunday concerts at the Adelphi Theatre. On January 23 "Musie for Strings" by Arthur Bliss was played. The first performance of Michael Tippett's oratorio, "A Child of Our Time," was given on March 19 with the Morley College Choir and Margaret McArthur as one of the soloists. Margaret McArthur also sang in "Gerontius" on April 2.

LONDON SYMPHONY ORCHESTRA. At the L.S.O.'s Albert Hall concerts, Janet Howe sang in Beethoven's choral symphony on December 11 and Sir Adrian Boult conducted a Beethoven programme on January 15. At the Cambridge Theatre, Dr. Heathcote Statham conducted concerts on December 26, January 16, February 6 and March 12, and on this last date the programme included Ireland's Epie March. Hubert Foster Clark conducted on January 2 and March 5, with Maria Donska as soloist on the latter occasion. On February 13 George Weldon conducted, with Cyril Smith and Phyllis Sellick as soloists.

NATIONAL SYMPHONY ORCHESTRA. Sydney Beer conducted this orchestra on December 11 and 12, January 30 and February 13. On January 8 he was joined by Sir Adrian Boult at a Jubilee Concert in aid of the London Orchestral Association Restoration Fund. Other conductors have been George Weldon on December 19, John Hollingsworth on January 23 (when Butterworth's "Shropshire Lad" was played), and Dr. Malcolm Sargent on February 6 (when the programme included Ireland's "London Overture"). Cyril Smith was the soloist on January 2 and February 27.

JACQUES ORCHESTRA. Dr. Jacques conducted a programme of English folk music at the Wigmore Hall on January 2, when arrangements by + Vaughan Williams, Arnold Foster, Gustav and Imogen Holst, and R. O. Morris were played. The orchestra took part in recitals with Mary Linde on January 16 and Barbara Kerslake on March 19. The concert on March 22 was in connection with the Anglo-Austrian Music Society and the programme included Vaughan Williams's "Rhosymedre."

THE BOYD NEEL ORCHESTRA included Vaughan Williams's "Carol Fantasia" in its programme at the Cambridge Theatre on December 18. Benjamin Britten's serenade for tenor, horn and strings and Michael Tippett's concerto for double orchestra were played by the WALTER GOEUR ORCHESTRA at Friends' House on January 16. The first performance of a violin concerto by Ruth Gipps was given by the MODERN SYMPHONY ORCHESTRA on February 5. Albert Sammons and Kathleen Long played concertos with the LONDON JUNIOR ORCHESTRA on January 29 and March 11 respectively.

ROYAL CHORAL SOCIETY. "Messiah" was given on January 1 and again on Good Friday, April 7. Dr. Sargent conducted these performances, also "Hilawatha" on February 5, all at the Albert Hall.

THE BACH CHOIR under its conductor, Dr. Reginald Jaques, gave the B minor Mass at Wimbledon Town Hall on February 20. The performance of this work at the Albert Hall has been postponed till May 4. The St. Matthew Passion was given at the Albert Hall on March 26, accompanied by the Jacques Orchestra (leaders, Ruth Pearl and Irene Richards). The continuo part was played by Dr. Thornton Lofthouse and Dr. Osborne Peasgood was at the organ. William Parsons was among the soloists, and obligatos were played by Léon Goossens, Gladys Corlett and John Fraeais.

SOUTHWARK CATHEDRAL. A special choir and orchestra, conducted by Dr. E. T. Cook, gave "The Kingdom" on February 19 and the St. Matthew Passion on April 1.

**THE UNIVERSITY OF LONDON MUSIC SOCIETY**, conducted by Dr. Thornton Lofthouse, gave a programme of Christmas music in the Crypt of St. Paul's on December 11, including works by Vaughan Williams, Howells and Benjamin. Similar programmes were given by the Society at All Hallows' Church, Bromley-by-Bow, E., on December 5, and at Student Movement House, 103, Gower Street, W.C.1 (Warden Mary Trevelyan), on December 12.

**MORLEY COLLEGE.** A programme of Christmas music, including Vaughan Williams's "Carol Fantasia," was conducted by Michael Tippett on December 19. On February 19 Anthony Hopkins played Handel's concerto in F for piano and strings, with Leonard Salzedo leading the string ensemble. Howard Ferguson played his own piano sonata on April 29. Six lectures were also given, entitled "Music of Our Time." Frank Howes opened the series on February 22, speaking on "Evolution or Revolution?" On March 21 Michael Tippett spoke on "The Composer," and on March 28 Dr. Reginald Jacques discussed "The Audience."

At **WIGMORE HALL**, recitals were given by Gethyn Wykeham George on January 23, and Frank Merrick (with the Hirsch String Quartet) on February 22. On February 27 Veronica Mansfield, John Francis, Millicent Silver and George Roth took part in a programme of chamber music. Other recitals were given by Gwendolin McGill on March 1, Janet Smith-Miller on March 6, Helen Just and Arthur Alexander on March 30, Margerie Few on April 2, and Natasha Litvin on April 18.

**BOOSKY AND HAWKES CONCERTS.** Benjamin Britten has been well represented at these concerts. On December 4 the programme included his "Ceremony of Carols," and on January 29 his string quartet was played. On March 29 he took part in a two piano recital with Clifford Curzon, when they played his "Introduction and Rondo alla Burlesca" and "Mazurka Klegkica." On April 26 his Serenade for tenor horn and strings was given. Frederick Thurston and Kendall Taylor gave the first performance of John Ireland's Fantasy Sonata for clarinet and piano on January 29, and on February 26 a revised version of Michael Tippett's first string quartet was played.

**GERALD COOPER CONCERTS.** Kathleen Long and James Harvey-Phillips were among the artists on January 22. Frederick Thurston took part in Brahms's clarinet quintet on February 5. James Harvey-Phillips was the cellist in the Hirsch Quartet on March 4, and on March 18 the programme was played by the Menges String Quartet.

**NATIONAL GALLERY CONCERTS.** During the month of December, Collegians taking part in these concerts included Frank Merrick, Irene Kohler, Kathleen Long, James Whitehead, Howard Ferguson, John Francis, Gwendolen Mason, Norman Del Mar, and the Menges Quartet. Benjamin Britten's "Ceremony of Carols" was given on December 7. During January, artists included Cyril Smith, Phyllis Sellick, Maurice Jacobson, Janet Howe, Henry Bronkhurst, James Merrett, Cecil James and Edmund Rubbra. The Carter String Trio and the Menges Quartet also played, and on January 4 the Boyd Neel Orchestra played. February artists included Arnold Goldsbrough, James Whitehead, Flora Nielsen, Isolde Menges, Jean Stewart, Ivor James, Helen Just, John Francis, Natalie James, Cecil James, Gethyn Wykeham-George, Kathleen Long and Joan and Valerie Trimble. Vaughan Williams's double trio for strings in D minor was played on February 18, and Frank Bridge's Divertimenti for wind instruments on February 22. March artists included Howard Ferguson, Janet Smith-Miller, Kendall Taylor, Léon Goossens, Colin Horsley, Kathleen Long and the Carter String Trio.



**THE SOCIETY OF WOMEN MUSICIANS.** On January 15 Kathleen Cooper and Penelope Simms took part in the programme. On February 12 a recital was given by Janet Smith-Miller, Winifred Roberts and Anita Mansell, and Mabel Lovering was at the piano. The Carter String Trio played on March 3, and on March 23 a recital was given by Cecily Arnold, Helen Just, Eiluned Davies and Josephine Lee.

**HOME MUSIC CIRCLE.** On January 22 Margaret Bissett and Harry Stubbs gave a recital of early Schubert songs. On March 25 Vaughan Williams's Rondels for voice, two violins and cello were performed by Rowena Franklin, Edith Lake, E. Marshall Johnson and Cecily Arnold.

**COMMITTEE FOR THE PROMOTION OF NEW MUSIC.** The outstanding event of the term was the orchestral rehearsal, held at the Royal College of Music on February 4. The programme included a flute concerto by Norman Del Mar, conducted by Constant Lambert, and during the ensuing discussion in the Parry Theatre, Dr. Vaughan Williams was in the chair. At studio recitals, a sonata for violin and piano by Bernard Stevens and songs by Elizabeth Maconchy were heard on December 6; songs by Frederick May were sung on February 23; and on February 15 Pamela Harrison's suite for wood-wind was played, by John Francis, Natalie James, Richard Walthew and Cecil James.

**LONDON CONTEMPORARY MUSIC CENTRE.** This society emerged from its war-time hibernation on January 15, when the programme at the Cowdray Hall included Holst's trio for flute, violin and piano.

**LONDON PHILHARMONIC ARTS CLUB.** On December 30 Michael Tippett spoke on "Opera between two World Wars." On January 20 Parry Jones contributed to an entertainment described as "Personal Memories of Musical Celebrities," and on February 17 Dr. Reginald Jacques spoke on the work of C.E.M.A. Benjamin Britten and the Menges Quartet played on January 4 (in association with the Committee for the Promotion of New Music). Anthony Hopkins played piano solos on February 10, and on February 24 Eric Harrison gave a piano recital.

**MUSIC TEACHERS' ASSOCIATION.** During the Christmas course, lectures were given by Dr. Thornton Lofthouse on "The Art of Accompaniment," by Frank Howes on "Folk Songs and Folk Dancing," and by Professor Victor Hely-Hutchinson on "Some Tendencies in Music To-day." In the Easter course Dr. Thomas Armstrong spoke on "Form in Music."

The **SADLERS WELLS BALLET** revived Vaughan Williams's "Job" on December 22.

### PUBLIC SCHOOLS MUSIC

**CLIFTON COLLEGE** (Dr. Douglas Fox). Concerts during the term included recitals by the Menges String Quartet and Cyril Scott. There was also a performance of Brahms's "Requiem" by the School Choral Society and Orchestra, augmented by a number of local singers and players.

**ERON COLLEGE** (Dr. Henry Ley). Music during the term included: Piano recital by Maria Donska; concert by Arthur Gleghorn, Léon Goossens, Stephen Waters, Cecil James and Denis Brain; two organ recitals by Dr. Ley; Charles Wood's "Passion according to St. Mark"; motet, "Never weather beaten sail" by Parry; song, "In praise of Neptune," by John Ireland. School competitions were judged by Sir George Dyson.

**LEIGHTON PARK SCHOOL** (Mr. A. E. F. Dickinson). A varied programme was given at the school concert, and the term's music included a recital by Kathleen Long.

**TONBRIDGE SCHOOL** (Dr. A. W. Bunney). The school's autumn activities included a performance of Bach's Christmas Oratorio and a song recital by

Trefor Jones, both in November; Trefor Jones included songs by Vaughan Williams, Bridge and Armstrong Gibbs in his programme. A festival of seven lessons and carols was held in December which included carols by Walford Davies and Percy Buck. Dr. A. W. Bunney gave an organ recital at which he played Parry's choral prelude "Eventide," and a concert was given by the Jacques Symphony Orchestra (conductor, Dr. Jacques; leader, Ruth Pearl).

WELLINGTON COLLEGE (Mr. Maurice Allen). Handel's "Semele" has been performed, and there was a concert of carols by the Choral Society which included Vaughan Williams's Fantasia on Christmas Carols.

WORKSOP COLLEGE (Mr. L. J. Blake). A recital was given by Léon Goossens and Dale Smith.

### THE PROVINCES

BATH. The first performance of Frank Tapp's "Pastoral" for organ was given on October 20.

BECKENHAM. Parry's "Blest Pair of Sirens" was sung by the Beckenham Choral Society in the autumn.

BEDFORD. Albert Sammons played Elgar's violin concerto at the symphony concert on November 20.

BIRMINGHAM. George Weldon conducted the concert of the City Orchestra on November 2. On December 5 Kendall Taylor was the soloist in Brahms's piano concerto in D minor; the Boyd Neel String Orchestra played on November 20, the programme including Britten's "Simple Symphony."

CHELTEMHAM. Works by Ireland and Sumsion were performed at a concert on January 20.

CIRENCESTER. The "Old Music with Old Instruments" artists (Cicely Arnold, Edith Lake, and Marshall Johnson) have given concerts here and also at Birmingham, Sutton Coldfield, Leamington and other towns in the Midlands.

GUILDFORD. Bernard Shore played viola solos at a concert given on February 19. Margaret Bissett gave a song recital at a Midday concert accompanied by Cecil Belcher.

HASLEMERE. Mozart's "Idomeneo" was given on December 11 by the Haslemere Musical Society under Anthony Bernard. Leyland White being one of the soloists.

HORSHAM. Mrs. Norris (Evelyn Seth-Smith) is an entertainment officer in Y.M.C.A. Horsham area, where she runs two mobile vans and a Variety Troop Concert Party, for which she has some 50 or 60 well-known performers on her books. She has given nearly 1,300 shows. Classical music is particularly in demand.

HUDDERSFIELD. The programme sung by the Glee and Madrigal Society on November 10 included partsongs by Britten, under the composer's direction.

LEATHERHEAD. A concerto for piano and strings by Armstrong Gibbs was performed on December 5 by the Surrey String Players.

LERWICK. On January 2 the Choral Society, probably the most northerly organisation of its kind in the country, gave what was described as the first performance in Shetland of Vaughan Williams's Fantasia on Christmas Carols.

LIVERPOOL. Dr. Malcolm Sargent conducted the Philharmonic concert on November 30 when Shostakovich's First Symphony was played. On November 27 the Jacques String Orchestra, conducted by Dr. Jacques, played. Liverpool has now a full-time symphony orchestra conducted by Dr. Malcolm Sargent, and besides its other concerts gives weekly concerts for children.



MANCHESTER. The following works have recently been played at the Hallé concerts—Ireland's Epic March and Elgar's violin concerto with Albert Sammons as the soloist.

MITCHAM. Freda Dinn, who is Hon. Secretary of the Mitcham Music Society, organised a series of Celebrity concerts covering the autumn, winter and spring. The following Collegians were among the artists taking part: The Menges String Quartet, Benjamin Britten, Margaret Bissett, Irene Richards, Isabel Bedlington, and Josephine Lee. The programme notes were written by Freda Dinn.

NEWCASTLE-ON-TYNE. On November 27 King's College Choral and Orchestral Society gave Patrick Hadley's "Travellers" for soprano solo, chorus and orchestra, and Gordon Jacob's "Chaconne on a tune by Vaughan Williams."

NORFOLK. Miss Muriel Dawbarn is doing a full-time job as clerk to No. 3 Company, 12th Bn. Norfolk Home Guard.

OXFORD. Two concerts organised by the Oxford Subscription Concerts Committee took place in the middle of term with the London Symphony Orchestra under Dr. Thomas Armstrong. At one of them Lambert's "Rio Grande" was performed with Angus Morrison as the pianist. Four new anthems for choir and organ by Herbert Howells were given their first performance at Christ Church Cathedral on February 20 under the direction of Dr. Armstrong.

ROCHESTER. Parry's "Blest Pair of Sirens" and his English Suite for Strings, and some English works arranged by Anthony Collins, were given at a concert of works by English Composers in the Cathedral, at which the orchestra consisted chiefly of members of the London Women's String Orchestra.

TORQUAY. "Hiawatha's Wedding Feast," with Trefor Jones as one of the soloists, was given on December 16 by the Philharmonic Society and the Municipal Orchestra.

WINCHESTER. Ireland's Phantasie in A minor for piano, violin and cello was played at a chamber music recital in the Retro Chapel of the Cathedral. The pianist was Dr. Harold Rhodes.

MISCELLANEOUS. In December, 1943, Margaret Bissett took part in a Y.M.C.A. tour for C.E.M.A., and in January, 1944, made a tour of factories in Hereford with Harry Stubbs.

Jean Norris played Schumann's piano concerto at Buxton with Kneale Kelly's orchestra, and at Worthing with Tom Priddy's orchestra. She gave a recital (with Sela Trau) for Horsham Music Circle, and gave a recital with Janet Howe at India House for the Countess of Munster.

### ABROAD

John Ireland's London Overture has recently been performed in New York, Sydney and Moscow. Rubbra's Third Symphony has been played in Sweden and in America.

MIDDLE EAST. The Royal Air Force Base Accounts Choir, conducted by F/O. A. J. Pritchard, gave a concert on March 14, when the programme included songs by Vaughan Williams and Coleridge Taylor, and part-songs by Vaughan Williams and Thomas Wood.

### GRAMOPHONE RECORDS

H.M.V. Franck's symphony in D minor (D.B. 3226-30 and D.B.S. 3231) and Tchaikovsky's symphony No. 5 in E minor (D.B. 2518-53), both played by the Philadelphia Orchestra under Stokowski. Schubert's "Great" Symphony in C (D.B. 2115-20) played by the B.B.C. Symphony Orchestra under Sir Adrian Boult. Grieg's Elegiac Melodies—Heart Wounds and Spring (C. 2935) played by the London Philharmonic Orchestra under Eugène Goossens.

COLUMBIA. Oboe concerto by Handel played by Léon Goossens with the Liverpool Philharmonic Orchestra under Basil Cameron. Oboe concerto by Cimarosa-Benjamin played by Léon Goossens with the Liverpool Philharmonic Orchestra under Dr. Sargent.

DECCA. Howard Ferguson's octet (six sides). Eleven Variations on a Theme in C sharp minor by Fauré played by Kathleen Long. Six Pieces by Grieg played by Kathleen Long. An arrangement for piano solo by Albert Leveque of Bach's aria "Schafe können sicher weiden" played by Kathleen Long.

### BIRTH

HEMINGWAY. On December 17, 1943, to Lt. and Mrs. Robert Hemingway (Mary Miles), a son (Richard William D'Oyly).

HUDSON. On September 13, 1943, to Linda (née Tabberer) and Lawrence Hudson, a daughter (Sarah).

### MARRIAGES

PHILLIPS—HARRISON. On August 21, 1943, at Crockham Hill, Kent, James Harvey Phillips to Pamela Harrison.

DEMUTH—HARDWICK. On December 17, 1943, at Iver Heath, Norman Demuth, Hon. R.A.M., Hon. A.R.C.M., Lieut. Pioneer Corps, to Marjorie Hardwick, of Tumby Woodside, Lincs.

JELLINEK—MURRAY. On December 22, 1943, at Holy Trinity, Prince Consort Road, S.W.7, Walter Jellinek to Margaret Murray.

## OBITUARY

Mrs. REGINALD McKENNA

NOVEMBER 1ST, 1943

The tragic death of Pamela McKenna came to us all with fearful suddenness. There has passed away a loving and most loved friend. By her death the world in which she lived, the people for whom she worked, the great causes which were always near her heart, to which she gave such splendid and unceasing effort, have all suffered great loss, irreparable loss, the magnitude of which is, and will be for many a long day, overwhelming to those who knew her best and loved her most.

She had all the gifts which come to human beings and in gracious abundance. She had inherited them from her very distinguished parents. She lived her early life in a delightful home. She lived it in an atmosphere of rare intelligence, in artistic and beautiful surroundings and among stimulating contacts. Her home life, in all its facets, had about it a sense of balanced beauty.

She loved all beautiful things and knew, as real friends, every tree and flower in that wonderful garden. But then was not Miss Gertrude Jekyll, the greatest authority upon gardens and all that concerns them, Pamela's maternal aunt? In all kinds of activities in her very busy life, whether domestic, artistic, literary or musical, she possessed not so much the brilliant facility, which often leads nowhere, but an understanding and devotion which, more than anything else, is the key to the unfolding.

It was a delight to play duets with her. She could read anything, and whatever the work might be she brought to it a glorious spirit of adventure. A very happy event in my life was a voyage to South Africa with Reggie and Pamela. It was a dream come true. A special piano was introduced into the ship, together with a large amount of works for four hands. We literally played our way to the Cape and back.



No parents ever had two more lovable sons than Michael and David, both scholars of Eton, both by turns Captain of the School. Alas! Michael died while at Cambridge. His death was a staggering blow to his parents. The sunshine of their lives was greatly dimmed. The book of Michael which Pamela made after his death contains many of his letters and poems, observations on life, and excerpts from his diaries. It is all arranged in so beautiful a manner that one could scarcely find its equal anywhere.

But Pamela was so extraordinarily gifted in so many directions, and in so full measure, that she did everything with miraculous grace. All who were privileged to enjoy her affection and friendship found in her a true source of happiness. There was a true sense of well-being which is given to very few to bestow or to possess. She had that precious gift of sympathy together with an uncanny gift of knowing where it was most needed. There are many who have cause to bless her and to hold her in loving memory.

Michael's death broke both their hearts. And now they are once more together again resting in a corner of that beautiful churchyard of Mells, with the Wiltshire hills looking down on them in the sunshine.

H. P. A.

### CHARLES HERBERT KITSON

NOVEMBER 13TH, 1871—MAY 13TH, 1941

Charles Herbert Kitson died in London on Saturday, May 13th, and by his death College has lost one more of its great teachers. He first came to College in 1921 as Professor of Harmony and Counterpoint, having previously been organist and Professor of Music in Dublin, and he was made a Fellow of the Royal College of Music in 1928. He remained on the teaching staff until 1940, when he retired through ill-health, since when he has been living in Leicester and latterly in London.

To most of us who were his pupils he was a shy, retiring man who had a genius for imparting knowledge. He never spoke much during lessons, but worked swiftly and quietly, his keen and methodical mind adjusting mistakes with unfailing speed and precision. His lessons were periods of hard study and concentration; he did a great deal of work during them and expected a great deal to be brought in return. He rarely went to the piano to illustrate his points, but when he did it was to make a point in style and to quote from the works of Mendelssohn and Schumann, and occasionally of Bach. His was the kind of mind that welcomed any challenge to its technical virtuosity. He delighted in those feats of skill which involved solving intricate and difficult problems, and I heard him speak with more pride concerning a complex canon he had been able to work out than of anything else he had achieved. He used to bewail the fact that no students these days were able to write eight-part counterpoint at the early age at which he was able to do so.

I would say that he was not a man who loved music—who needed it for the nourishment of his heart and mind; rather he was one who used it as a means whereby to exercise his technical accomplishments. His service to College was that he put his unique skill to the benefit of generations of students who came to him to study for their examinations, and through his thorough and methodical teaching became unrivalled in this particular sphere. He embodied his teaching in a series of text-books which have become standard works, and his own belief was that the study of strict counterpoint is a vital part of a musician's training and the essential basis for the subsequent study of composition. His great service to music was that he provided the embryo composers with this solid technical foundation without which none of them, had they the divine spark or not, could have been articulate.

Many students will remember the lighter side of their College training when they went to tea in Argyll Road, where he and Mrs. Kitson held open house on Sunday afternoons. There we would be regaled with amusing Irish anecdotes and entertained by Dr. Kitson himself playing his beautiful and expensive pianola.

None of us will forget the patience, courtesy and kindness with which he taught us, and this institution will always remember him as one of the greatest teachers it has ever had.

BARBARA BANNER.

### MDME. ENRIQUETA CRICHTON

FEBRUARY 17TH, 1944

It is with great regret that I have to record the death on February 17th last of Mdme. Enriqueta Crichton after a long illness.

All those who worked under her during the time she was producing the Opera at the College feel that they have lost not only a great teacher and artist but also a great friend.

Under her lead everybody in the Operatic and Singing profession who wished to study a part—whether contralto, soprano, tenor or baritone—was made to feel their part and helped to do it right. Mdme. Crichton was an absolutely outstanding artist at her job.

Her son, who unfortunately did not come home on leave until after his mother's death, particularly wishes to thank the students of the Opera class and their Musical Director for the lovely wreath they sent.

MIRJAM MYRO.

## REVIEWS

### MUSIC

FOUR ANTIHMS FOR CHORUS AND ORGAN. By Herbert Howells. Oxford University Press.

- No. 1. O, pray for the peace of Jerusalem. (6d.)
- No. 2. We have heard with our ears. (6d.)
- No. 3. Like as the hart desireth the waterbrooks. (6d.)
- No. 4. Let God arise. (10d.)

FOUR ANTIHMS FOR MEN'S VOICES. By Percy C. Buck. Oxford University Press.

- No. 1. Beloved, now are we the sons of God. (4d.)
- No. 2. There came wise men from the East. (5d.)
- No. 3. Christ died for us. (8d.)
- No. 4. Jesus said, he that hath seen me. (5d.)

In spite of the paper shortage, the amount of contemporary music published these days is truly amazing; but it is usually that of the "wrong note" variety (more commonly known as "interesting"). Now at last some paper has been spared for the publication of music that is really fine: these anthems of Dr. Herbert Howells and Sir Percy Buck come as an oasis in the desert of arid atonality.

The two sets—each with their own very special merits—form an interesting comparison. Tradition plays an important part in the creative orientation of both composers; and tradition is an important thing, artistically. Why, indeed, should Shostakovitch so insistently make the preposterous assertion that he is the artistic descendant of Tchaikovsky; or Stravinsky, that his jejune polyphony is founded on Bach? We know the answer. Tradition, like good manners, is in-bred and unselfconscious. The Howells anthems take us back in spirit to the music of Byrd and Tallis—but their message is as modern in its urgency as that of the four Psalms from which



the words are taken. For reasons that may be merely personal, I find "Like as the hart" to be the most beautiful and expressive of the set, being harmonically the most subtle; "Let God arise" is probably the finest and most important, quite apart from the fact that the opening words form the motto chosen by Montgomery for the Second Front. The four anthems were given on February 20th at Christ Church Cathedral, Oxford, by the choir, and broadcast. To have heard them for the first time in such a setting must have been a thrilling experience for those present.

If the Howells anthems have their roots grounded in Elizabethan soil, Sir Percy Buck's derive from the great Victorian age of English church music, represented at its best by S. S. Wesley—a composer whose greatness and importance, through ignorance, are little understood at the present time. Sir Percy's music, like Wesley's, is gracious and expressive: both melodically and harmonically it is unspoiled by the inhibitions which seem to govern the prevailing "austerity" school of church music, admired by many. Of the present set of four anthems, "Christ died for us" is for me the most moving and ecstatic. Ecstasy does not often come into the music of our time. It is to be found in the songs of John Raynor; it is present also in these four anthems—but at a temperature just below flash-point.

DAVID MOULE EVANS.

HOUSEHOLD MUSIC. Three Preludes founded on Welsh hymn tunes. For string quartet or alternative instruments. By R. Vaughan Williams. Oxford University Press. Full score, 5s.

These pieces are designed to be usable by almost any combination of instruments that may be handy in a household, and used they should certainly be, for they possess a rare blending of poetry with practicality. They were designed principally for string quartet. In that version, played with the ad libitum part for horn added, they would sound exquisite, even though a certain amount of typical string tone colour had to be sacrificed in order to bring the parts within the compass of the alternative wind instruments. Technically the Preludes are not hard. Interpretationally they are approachable by anyone with musical feeling. But to give them a first class performance is a task worthy of the finest artists, for the tunes and their counterpoints are very closely interwoven, and the harmonic points so subtle that the utmost judgment and intuition are required to know when to bring forward a part or when to let it blend into the general web of sound. This is perhaps especially true of the first prelude, on *Crug-y-Bar*, a highly sensitive and contemplative Fantasia. The second, "St. Denio," is a scherzo which looks more difficult, with its alternating 6/8 and 3/4 rhythms, but swings along briskly under its own impetus. The third, a Set of Variations on that noble tune "Aberystwith," has a wider range of moods than the others, and Var. 8 is extended into a finale of serene beauty that takes us into the world of the "Tallis" Variations.

M. M. S.

"HEART'S EASE." Festival series of pianoforte duets. By Maurice Jacobson. Curwen Edition, 9708. 1/3.

This is quite a pleasant short piece requiring sensitive playing from both performers, who share the responsibilities of interpretation. The refreshing harmonies which are used would certainly delight the older child who already has a fair knowledge of music.

"JOY AND MEMORY." A song-cycle for children's voices (unison, two-part and three-part) and piano. The words by various authors. Music by Robin Milford. Vocal score 4/-, voice part only 1/9. Oxford University Press.

The whole of this song-cycle would need very careful preparation, as awkward intervals are frequently used, making true intonation difficult to acquire, even from experienced singers.

FREDA DINN.

## LIST OF NEW PUPILS ADMITTED TO COLLEGE

Angier, Barbara  
Buckingham, Violet Mary  
Cohen, Dora (Mrs.)  
Cropley, Suzanne June  
Curd, Colin David  
Fry, Harold Mervyn  
Gray, Margaret Trevenan  
Hakanson, Guy Olaf  
Hayley, Robert Evelyn  
Jones, Herbert Robert  
Knott, Patricia

Marina, Eunice Patricia  
McQuillan, Gerard Daniel  
Millar, Jean Madeline  
Murrell, Joan Clifton  
Naylor, Bryan  
Pringsheim, Christian  
Reid-Kellie, Aileen  
Roach, Olive Barbara  
Sargon, Esther  
Woolf, Martin  
Ryger, Alexander

## R.C.M. STUDENT ACTIVITIES, SPRING TERM, 1944

At the request of the Imperial College, a series of lectures is being given by our students to students of the Imperial College. Those that have already taken place are "Rudiments and Form," by Jaqueline Bett; "Mozart," by Joyce Lang; and "Brahms's 4th Symphony," by John Tooze.

On May 4th Anne Burrows spoke on "Bach," and on May 11th John Tooze spoke about "The Music of Vaughan Williams."

A madrigal group, meeting at 1.15 p.m. on Wednesdays, has also been formed in conjunction with the Imperial College. Those who wish to join are welcome and should get in touch with John Tooze.

A dance at the Six Bells, Chelsea, seems to be developing into a regular feature. Last term's dance was cancelled once owing to air raids, but hobbled up again gaily during the last week of term and was much enjoyed.

MADELEINE DRING.

## THE LONDON INTER-FACULTY CHRISTIAN UNION

Our hopes for a term of great activity were fulfilled last term. Our numbers and our enthusiasm were maintained, and we found certain of our visiting speakers very helpful.

We are convinced that the R.C.M. branch of this large London Union is now firmly on its feet, and, with its management in the hands of a newly elected committee, we can expect yet another term of happy and helpful meetings.

Tribute is needed to the very sincere leadership of Miss Joyce Lomax, whose capable Presidency will be greatly missed, as she is leaving us shortly.

Meanwhile, we urge you to scan the Common Room notice boards for details of our activities.

DESMOND HEATH (Hon. Sec.).



## COLLEGE CONCERTS

WEDNESDAY, JANUARY 19th (Recital)

By BETTY RICHARDSON, A.R.C.M. (Esther Greg Exhibitioner) (Violin)  
SHEILA MOSSMAN (L.C.C. Scholar) (Piano)  
and DONALD MUNRO, A.R.C.M. (Baritone)

Sonata for Violin and Piano in D minor, Op. 108 (*Brahms*). Song Cycle: "The House of Life," to words by D. G. Rossetti (*Vaughan Williams*). Violin Solos: (a) Allegro (*Fiocco*), (b) Air on the G string (*Bach-Wilhelm*), (c) Siciliano and Rigandoo (*Francœur-Kreiser*). Songs: (a) Sea fever (*Ireland*), (b) Trade winds (*Keel*), (c) Devon, O Devon (*Stanford*). Accompanist: Joyce Scowen (L.C.C. Scholar).

WEDNESDAY, JANUARY 26th (Chamber)

Sonata for Flute and Piano in E minor (*Bach*)—William Kahle, Anne Alderson (Associated Board Scholar). Arias: (a) Break, my heart (2nd Passion), (b) Alleluia (Esther) (*Handel*)—Patricia Andrew, A.R.C.M. (Leverhulme Exhibitioner). Accompanist: Joan Jones (Wesley Exhibitioner). Scherzo in B flat minor, Op. 31 (*Chopin*)—Diana Pearman, A.R.C.M. (Clementi Exhibitioner). Three Songs from the Hebrides: (a) Kishmool's Galley, (b) Eriskay Love Lilt, (c) Heart of Fire, Love (*arr. Kennedy-Fraser*)—Beryl Sleigh (Lillia Eldée Exhibitioner). Accompanist: Pat Gilder (L.C.C. Scholar). String Quartet in B flat major, K.458 (*The Hunt*) (*Mozart*)—Betty Richardson, A.R.C.M. (Esther Greg Exhibitioner), Herbert Revillid, Denis Wood (L.C.C. Scholar), Sasha Robbins (Blumenthal Scholar).

WEDNESDAY, FEBRUARY 2nd (Chamber)

Piano Solos: (a) Soho Forenoons, (b) Chelsea Reach (*Ireland*), (c) Rhapsody No. 3 in C major (*Dohnányi*)—Fraye St. George Kirke (Leverhulme Scholar). Trio in D minor for Flute, Oboe and Piano (*Loeillet*)—Frank Gillham (Leverhulme Scholar), Denis Wood (L.C.C. Scholar), Joan Jones (Wesley Exhibitioner). Suite No. 1 in G minor for Violin Solo (*Bach*)—Winifred Roberts (L.C.C. Scholar). Two Arias: (a) Ah! lo so (The Magic Flute), (b) Alleluia (Exultate Jubilate) (*Mozart*)—Janet Bickley (Scholar). Accompanist: Hester Preedy (Clementi Exhibitioner). Two Concert Studies: (a) Waldesrauschen, (b) Gnomenspiele (*Liszt*)—Roy Jessoo (Associated Board Scholar).

TUESDAY, FEBRUARY 8th (The Second Orchestra)

Overture, "The Hebrides" (*Mendelssohn*). Concerto for Piano and Orchestra in D major, K.597 (The Coronation) (*Mozart*)—Pat Gilder (L.C.C. Scholar). Symphony No. 4 in A minor (The Italian) (*Mendelssohn*). Conductor: Boyd Neel.

WEDNESDAY, FEBRUARY 9th (Chamber)

Sonata for Viola and Piano in G major (*Marcello*)—Blanche Mundlak (L.C.C. Scholar), Faith Rebbeck. Piano Solos: (a) Novellette in E major, Op. 21, No. 7, (b) The Prophet Bird (Forest Scenes), (c) Novellette in D major, Op. 21, No. 2 (*Schumann*)—Joyce Honner (L.C.C. Scholar). Cello Solos: (a) Elégie, (b) Sicilienne (*Fauré*), (c) Irish Jig (*arr. Howard Ferguson*)—Brigitte Loeser (Dove Exhibitioner). Accompanist: Faith Rebbeck. Song Cycle, "Love blows as the wind blows," for Voice and String Quartet (*Butterworth*)—Donald Munro, A.R.C.M., Jean McCartney (Caird Scholar), Leonard Salzedo (Macfarlane Scholar), Vivien Hind (Pringle Scholar), Brigitte Loeser (Dove Exhibitioner). Violin Solos: (a) Variations on a theme of Corelli (*Tartini-Kreiser*), (b) Nocturne in D major (*Chopin-Wilhelm*), (c) La Capricieuse (*Elgar*), (d) Moto Perpetuo (*Paganiini*)—Alan Loveday (Scholar). Accompanist: Faith Rebbeck.

WEDNESDAY, FEBRUARY 16th (Chamber)

Sonata in D major for two Pianos, K.448 (*Mozart*)—Pat Gilder (L.C.C. Scholar), Fraye St. George Kirke (Leverhulme Scholar). Sonata in F minor for Clarinet and Piano, Op. 120, No. 1 (*Brahms*)—Ernest Dalwood (Exhibitioner), Margaret Plummer. Piano Trio in B flat major, Op. 97 (The Archduke) (*Beethoven*)—Joan McCartney (Caird Scholar), Brigitte Loeser (Dove Exhibitioner), Barbara Hill, A.R.C.M.

THURSDAY, FEBRUARY 17th (The First Orchestra)

Concerto for Violin and Orchestra in D major, Op. 61 (*Beethoven*)—Winifred Roberts (L.C.C. Scholar). Symphony No. 1 in C minor, Op. 68 (*Brahms*). Conductor: George Weldon.

WEDNESDAY, FEBRUARY 23rd (Chamber)

Scherzo in B flat minor (*Chopin*)—Sylvia Malet (Pringle Scholar). Flute Solos: (a) Bourrée (*Rhené-Baton*), (b) Barcarolla, (c) Scherzo (*Casella*)—Frank Gillham (Leverhulme Scholar). Accompanist: Hester Preedy (Clementi Exhibitioner). Aria, La Capinera (*Benedict*)—Violetta Becket Williams. Accompanist: Joyce Scowen (L.C.C. Scholar). Flute Obligato: Frank Gillham (Leverhulme Scholar). Piano Trio in C major, Op. 87 (*Brahms*)—Myfanwy Gwyn-Williams (Associated Board Scholar), Sasha Robbins (Blumenthal Scholar), Denis Holloway (Waley Exhibitioner).

## WEDNESDAY, MARCH 1st (Chamber)

Piano Solos: (a) *Les marionettes*, (b) *Berceuse*, (c) *Chanson de chasseur*, (d) *Les ânes*, (e) *Petites litanies de Jésus* (*L'Almanach aux Images*)—*Gabriel Grovez*—Roy Jesson (Associated Board Scholar). Divertimento for Solo Flute (*William Alwyn*)—Noreen Mason, A.R.C.M. (L.C.C. Scholar). Songs: (a) *In the Highlands*, (b) *The Linnet*, (c) *Love is a sickness* (*Armstrong Gibbs*)—Gwendoline Robinson (L.C.C. Scholar). Accompanist: Sheila Mossman (L.C.C. Scholar). Sonata No. 2 for Violin and Piano (in one movement) (*Debussy*)—Betty Richardson, A.R.C.M. (Esther Greg Exhibitioner), Margaret Plummer.

## WEDNESDAY, MARCH 15th (Chamber)

Sonata for Clarinet and Piano in E flat, Op. 120, No. 2 (*Brahms*)—Gervase de Peyer (Leverhulme Scholar), Julian Streatfield, A.R.C.M. (Wilfrid Frampton Exhibitioner). Songs: (a) *As I lay in the early sun*, (b) *Down in yonder meadow*, (c) *Silver*, (d) *Five eyes* (*Armstrong Gibbs*)—Josephine Fox (Leverhulme Exhibitioner). Accompanist: Hester Preedy (Clementi Exhibitioner). Piano Trio in F minor, Op. 65 (*Dvorák*)—Jean McCartney (Caird Scholar), Brigitte Loeser (Dove Exhibitioner), Barbara Hill, A.R.C.M.

## TUESDAY, MARCH 21st (The Second Orchestra)

Concerto for Violin<sup>8</sup> and Orchestra in A major, K.219 (*Mozart*)—Herbert Revilliod. Symphony No. 2 in A minor, Op. 55 (*Saint-Saëns*). Conductor: Boyd Neel.

## THURSDAY, MARCH 30th (The First Orchestra)

Concerto for Piano and Orchestra in C minor, K.491 (*Mozart*)—Sheila Mossman (L.C.C. Scholar). Symphony No. 2 in D major, Op. 43 (*Sibcius*). Conductor: George Weldon.

## OPERA REPERTORY

An Opera Repertory Performance was given in the Parry Theatre on Wednesday, March 22. Conductor: Mr. Hermann Grunbaum, Hon. R.C.M. Producer: Mr. Sumner Austin.

1. "FIDELIO": Act I, Scene 1 (*Beethoven*).

*Marcellina*, Jeane Hain; *Jaquno*, George Chitty; *Leonora* (*Fidelio*), Yona Gailit; *Rocco*, Ivor Evans.

2. "IL TROVATORE": Act IV, Prison Scene (*Verdi*).

*Azuena*, Josephine Fox; *Marrico*, George Chitty.

3. "THE BARDER OF SAVILE": Act II, Scene 1 (*Rossini*).

*Rosina*, Violetta Williams; *Bartolo* (her guardian), Ivor Evans.

4. "LA TOSCA": Duet from Act I (*Puccini*).

*Tosca*, Yona Gailit; *Cavaradossi*, George Chitty.

5. "THE DAUGHTER OF THE REGIMENT": Scene from Act II (*Donizetti*).

*Sulpizio*, Ivor Evans; *Maria*, Violetta Williams; *The Countess*, Josephine Fox.

Pianists: Joyce Scowen and George Berkovits.

## DRAMA

A performance by the pupils of the Dramatic Class was given in the Parry Theatre on Wednesday, March 8.

## 1. SCENES FROM "AS YOU LIKE IT"

By Shakespeare. (Act I, Scenes 2 and 3).

*Rosalind*, Noreen Mason; *Celia*, Margaret Tiley; *Touchstone*, Mona Rees; *Le Beau*, Eileen McLoughlin; *Duke*, Peter Baker; *Orlando*, Arthur Oldham.

## Act II, Scene 3:

*Rosalind*, Yona Gailit; *Celia*, Pat Jolley; *Touchstone*, Mona Rees; *Jacques*, Peter Baker; *Orlando*, Arthur Oldham.

## 2. SCENE FROM "LOVE FROM A STRANGER"

By Frank Vosper. (Act I, Scene 1.) The action takes place in Cecily's flat in London.

*Aunt Loo*, Beryl Engel; *Mavis*, Pat Gilder; *Cecily*, Honor Trollope; *Bruce Lovell*, Arthur Oldham.

## 3. SCENES FROM "THE TAMING OF THE SHREW"

By Shakespeare.

*Katherine*, Madeleine Dring; *Bianca*, Violetta Williams; *Baptista*, Peter Baker; *Petruchio*, Donald Munro; *Gremio*, Pat Jolley; *Hortensio*, Margaret Bessell; *Lucentio*, Pamela D'Amato; *Servant*, Margaret Tiley.

## 4. ELIZABETHIAN DANCES BY THE MIME CLASS, DIRECTED BY MARGARET RUBEL.

Traditional music arranged and played by John Tooze and Jared Armstrong. The plays produced by Susan Richmond.



## A.R.C.M. EXAMINATION

APRIL, 1944

The following are the names of the successful candidates:—

## SECTION I. PIANOFORTE (Solo Performing)—

\*Hearn, Margaret (Mrs.)  
St. George-Kirke, Fraye  
Shanks, Catherine McC.  
Sutton-Mattocks, Patricia Jean

## SECTION II. PIANOFORTE (Teaching)—

Fenton, Deirdre Christison  
Spero, Carol Mary  
Tointon, Audrey Constance  
Young, Ruth Alison

## SECTION V. STRINGED INSTRUMENTS (Solo Performing)—

*Violoncello*—  
Loeser, Brigitte

## SECTION VIII. WIND INSTRUMENTS (Solo Performing)—

*Clarinet*—  
Wright, Olive Phylliss

## SECTION IX. SINGING (Solo Performing)—

Gailit, Yona  
Kidd, Grace Dall

\* Pass in Optional Harmony.

## L.C.C. JUNIOR EXHIBITIONERS

The County Council Junior Exhibitioners gave their 67th concert on Tuesday, March 28. The solo pianists were Glenda Message, Pauletta Oyez, Eddy O'Connor, Evelyn Staples, Doreen Webb, Ian Andrews, Bernard Cohen, Jane Cowan, Brenda Crookenden, Sheila Cooke, Avice Anness, Keith Kent, Margaret Andrews, Alma Taylor, Doris Blumenthal, Hazel Moore, Ruth Ludlam, Paulette Schwiller, Margaret Howden, Mary Copple, and Brenda Fowler. Violin solos were played by Valerie Seagrove, and Bridie McKeown; and Alan Clarke played a flute solo accompanied by Robert Wilson.

## LIST OF DATES, 1944-45

## CHRISTMAS TERM, 1944

GRADING EXAMINATION	...	...	Thursday, 14th September
TERM BEGINS	...	...	Monday, 18th September
TERM ENDS	...	...	Saturday, 9th December

## EASTER TERM, 1945

GRADING EXAMINATION	...	...	Thursday, 4th January
TERM BEGINS	...	...	Monday, 8th January
TERM ENDS	...	...	Saturday, 31st March

## MIDSUMMER TERM, 1945

GRADING EXAMINATION	...	...	Thursday, 26th April
TERM BEGINS	...	...	Monday, 30th April
TERM ENDS	...	...	Saturday, 21st July

## ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

President: SIR GEORGE DYSON.

Hon. Secretary: Miss PHYLLIS CAREY FOSTER.

Hon. Treasurer: Miss BEATRIX DARNELL.

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Assistant Hon. Treasurer: MR. HARRY STUBBS.

Editor of R.C.M. Magazine: Miss MARION SCOTT.

Hon. Secretary, R.C.M. Magazine: Miss W. BOWDEN-SMITH.

Hon. Secretary and Treasurer, R.C.M. Union Loan Fund:

Miss URSULA GALE.

Hon. Auditor: DR. F. G. SHINN.

The Society consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" at the College in the summer, an Annual General Meeting in the Easter Term, occasional meetings at Members' houses, and other social fixtures.

The Subscription for present pupils of the College and for two years after they cease to be pupils is at the reduced rate of 5s. per annum. All other persons pay 7s. 6d. per annum, except Members residing outside the British Isles, who pay 3s. The financial year commences on January 1st.

The Union Office (Room 45) is open for business and enquiries for the present on Tuesday and Wednesday afternoons from 2 p.m. to 4 p.m.

The R.C.M. Magazine (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union.

A Loan Fund exists in connection with the Union, for which only Members are eligible as applicants.

## THE R.C.M. MAGAZINE

FOUNDED 1904

A Journal for past and present students and friends of the Royal College of Music and official organ of the R.C.M. Union.

*"The letter killeth, but the Spirit giveth life."*

COMMITTEE:—

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The R.C.M. Magazine, issued once a term, is included in the annual subscription for membership of the Union. Subscribers to the Magazine alone pay 3s. a year, post free; single copies, 1s. each.